

A N

U N D E R
E Q U A L
S K Y

a series of installations by
Philip Baldwin and Monica Guggisberg
for Canterbury Cathedral

To Phyllis Sondes and Robert Willis

First published in 2018 by Baldwin & Guggisberg to coincide with the exhibition ‘Under an Equal Sky’ at Canterbury Cathedral (26 May 2018–6 January 2019)

www.baldwinguggisberg.com
www.canterbury-cathedral.org

© 2018 Philip Baldwin and Monica Guggisberg, Emma Crichton-Miller, Jeffrey Sarmiento and Robert Willis

All rights reserved

ISBN: 978-1-9164385-0-7

The rights of Philip Baldwin, Monica Guggisberg, Emma Crichton-Miller, Jeffrey Sarmiento and Robert Willis to be identified as authors of this work have been asserted by them in accordance with the Copyright, Designs and Patent Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical or otherwise without first seeking the permission of the copyright owners and publishers.

Photography: Christoph Lehmann (except where specified below)
Pages 28, 36 and 37 (Baldwin & Guggisberg); 6, 10–11, 21 (Canterbury Cathedral); 26–27 (Marco Kessler / Michelangelo Foundation); 15, 79, 80–81 (Alex Ramsay); 30–31 (Nicolas Roth)

Design: Turnbull Grey
Printed and bound in Wales by Gomer Press

This catalogue has been supported by a gift from



CONTENTS

Foreword	07
Robert Willis, Dean of Canterbury	
The Meaning of Remembrance	13
Philip Baldwin and Monica Guggisberg	
Interior Vistas and Crafted Subversions	19
Dr Jeffrey Sarmiento	
Impressions of an Exhibition	41
Emma Crichton-Miller	
Artists’ Biography	82
Collaborative Accolades	84
List of Works	86
Our Supporters	88
Afterword	89
The Friends of Canterbury Cathedral	90



FOREWORD

Robert Willis, Dean of Canterbury

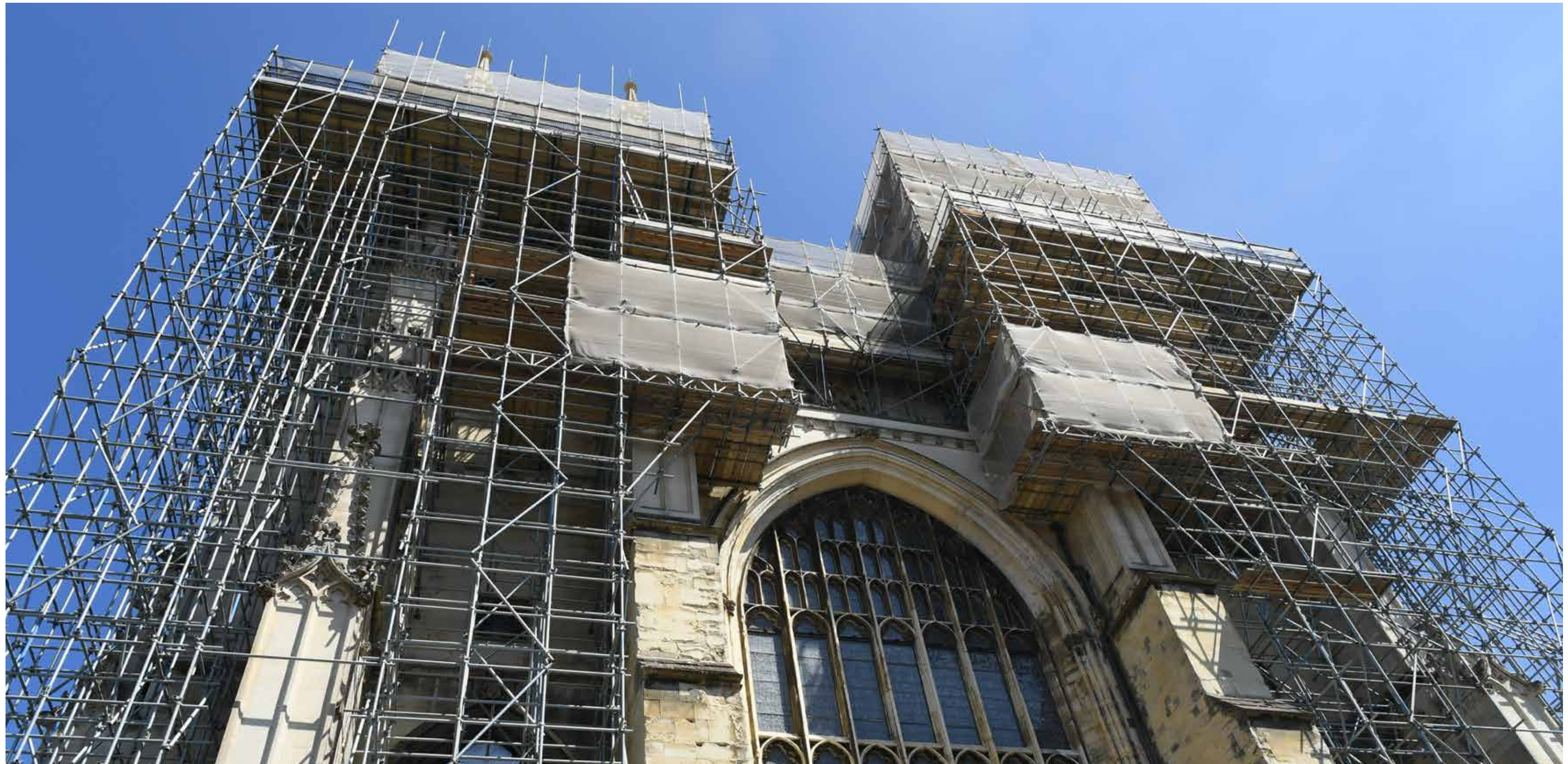
When Philip Baldwin and I first discussed placing an exhibition in Canterbury Cathedral I could not have conceived that something on the scale we are witnessing in 'Under an Equal Sky' would have been possible in the middle of all the restoration work still continuing in the Cathedral Precincts and the Cathedral itself. In fact, from the moment I saw it installed I realised that this exhibition complements the creative activity of the Cathedral in a wonderful and most powerful way. In particular, their centrepiece, the 'Boat of Remembrance', assists us as we prepare to celebrate the centenary of the end of the First World War.

The idea of remembrance, however, is only part of what this exhibition is trying to highlight; it also embraces themes of journeying and migration that some of our other exhibitions have explored this year. To me, the one hundred clear amphorae representing the one hundred years since the 1918 Armistice also call to mind Europe's vision and hope that the war that had just ended would be the war to end all wars and so usher in a century of peace. The clear glass of the amphorae helps us to imagine and reflect on what Europe and the world have made – and perhaps could have made – of each of those 20th- and early 21st-century years. Our memories must, of necessity, be crowded with violence and disturbance as well as hope and new beginnings. The fact that the hundred amphorae also sketch out the hull of an idealised ship moving forward hopefully, reinforces the idea of journeying in time and across an imperfect world, and also speaks of the way in which boats signal rescue and protection in the midst of mighty and often troubled waters.

Philip and Monica have not confined their exhibition to the century that has just passed, and 'The Four Assassins' at The Martyrdom – the most visited place in the whole Cathedral despite its modest size – reflect on the violence of the murder of Archbishop Thomas Becket, an act that turned Canterbury into a major place of pilgrimage. That thought, though, brings us forward to the present, where hardly a day passes without groups of pilgrims arriving or setting off on a journey of reflection and discovery. Monica observes that the Assassins stand like sentinels keeping watch, and that that idea is about awareness and our inner voice of conscience, but perhaps it is also about guilt and regret in the case of those four individuals. Nevertheless, the juxtaposition of an act of violence with a scene of pilgrimage shows how such an act can also sow the seeds of redemption and a new vision for the future.

The exhibition sends visitors off on a journey of discovery around the Cathedral Church, and 'The Pilgrims' Boat' in all its exuberance speaks of the community of those who journey as well as marking the moment when the shrine was first consecrated. The unity of all humanity and the way in which history feeds into that is one of the great themes of 'Under an Equal Sky', but there is also plenty of space for private reflection about our own past, present and future. I find it in particular in The Crypt where 'Yesterday, Today, Tomorrow' holds questions both for me as an individual and for the whole of humanity. These are questions which the worshipping and community life of this Cathedral Church of Christ explores daily, and this visionary exhibition assists us in that exploration.







THE MEANING OF REMEMBRANCE

Philip Baldwin and Monica Guggisberg

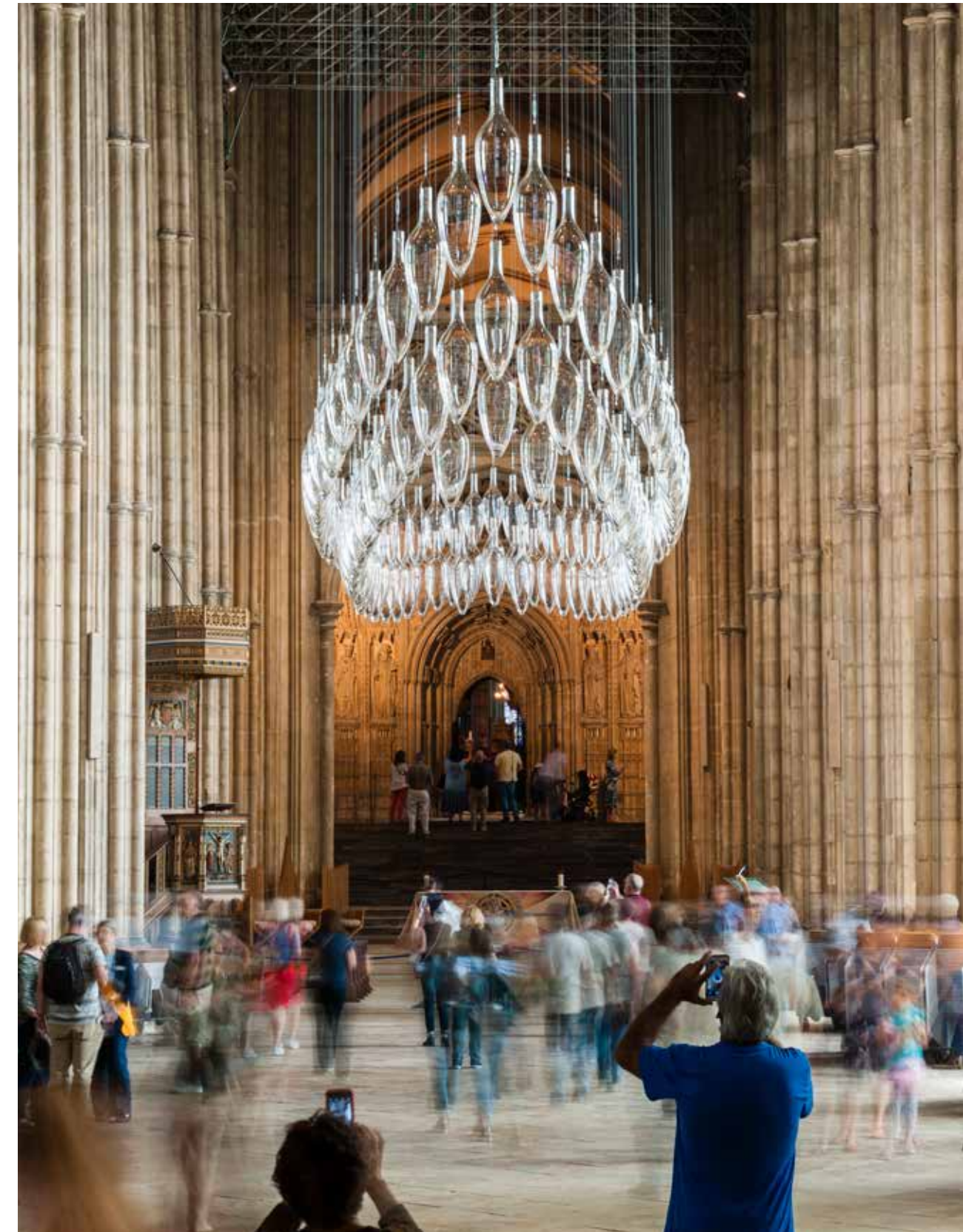
Coming to Canterbury has been a great honour for us as artists. The history, the architecture and multi-layered cultural resonances of this extraordinary place of pilgrimage all combine to impart a sense of community and culture that is writ large on the pages of the past. We believe that 'Remembrance' in this context is about a great deal more than the annual nation-reinforcing symbolism of a visit to the Cenotaph and the ubiquitous red poppy. Those are the traditional emblems of a warrior nation honouring its own, and not of an apparently defeated enemy. As for the latter, it took a mere twenty more years for it to re-emerge with such force and malign ambition that the entire world was once again drawn into ruinous conflagration. Surely no two victories in history have been more pyrrhic than those of Great Britain in the space of a short twenty-seven years – an empire three hundred years in the making swept away within fifteen years of the second so-called 'victory' in 1945, and the mantle of power transferred to yet another warrior nation across the Atlantic.

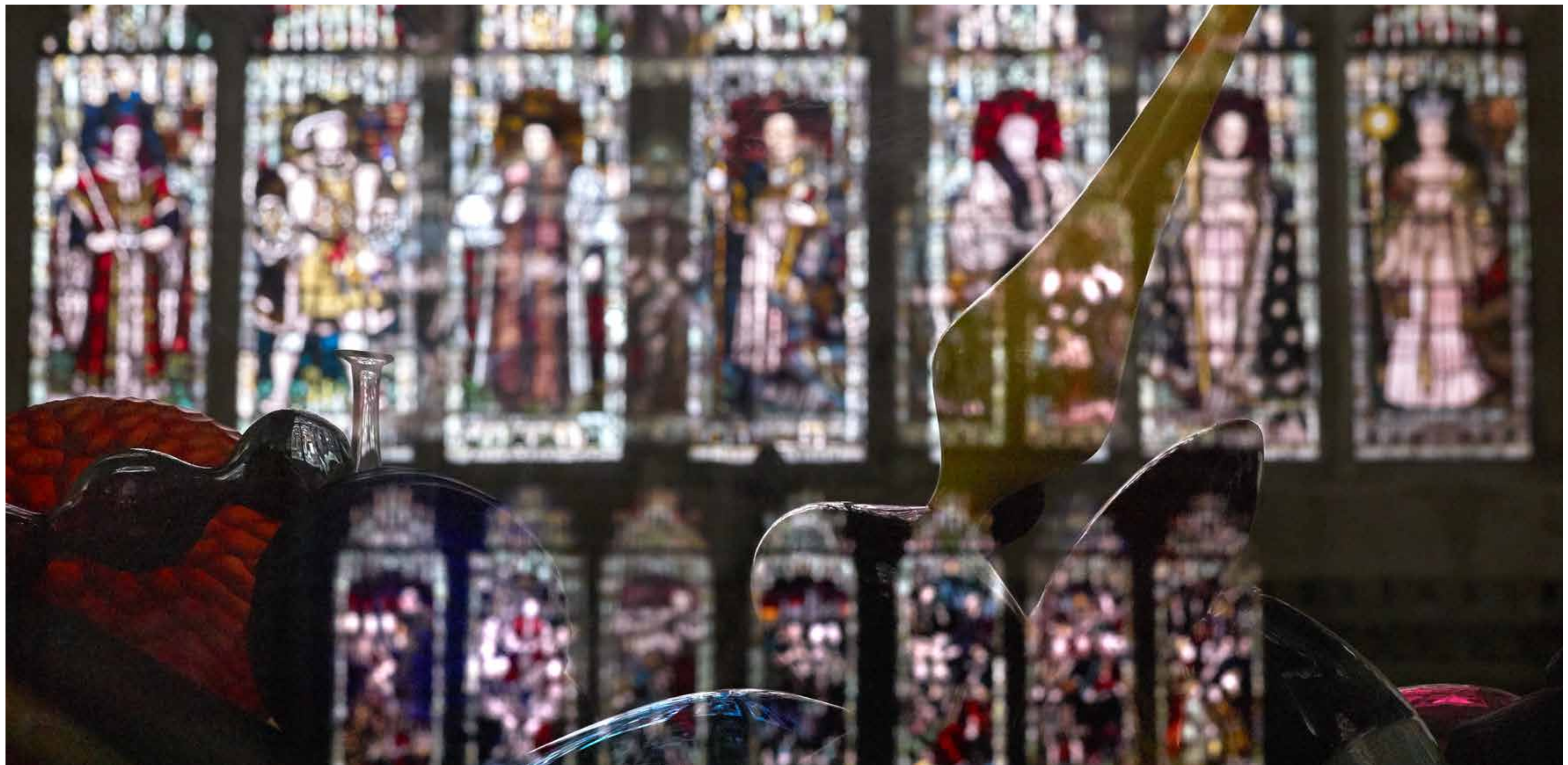
What then is worth remembering, what worth celebrating, in the one hundred years since 1918? If we concede that the Armistice of 1918 and the 1919 treaty that followed have in reality ushered in a century of perpetual conflict then surely we should be attempting to grasp the full implications of this anniversary, in short, to confront these darker realities as we search for a deeper meaning in all the suffering that has ensued? And that is what we seek to do in this exhibition – to look ourselves in the mirror and attempt to understand and reflect on what is actually going on in the world today.

We did not come to the messages implied in this exhibition on our own. The community of Canterbury Cathedral wanted to honour the 100th anniversary of the end of the First World War; in addition, their theme this year centres on the issue of migration and plight of refugees. Our intention is to illustrate that these concerns are in large measure a result of the First World War, a war we are effectively still fighting, most particularly in the Middle East, an ongoing source of so much suffering. Remembrance in this context is about understanding the brutal consequences of what people died for one hundred and more years ago. It is about acknowledging and mourning all the so-called 'collateral damage' that has been inflicted down the years. And yes, let's not forget, the story is also a much older one, a story of hubristic Christianity, Islam, Judaism, monotheism and paganism. A tragic story, and we are only living its current incarnation.

One could be forgiven for pointing out that 'Under an Equal Sky' is a bit of a paradox, or even a statement of the obvious. However, in choosing this title we wished to convey the idea that our planet is a unitary living organism whose sky is without prejudice. Living as we do under this generous light equally dispersed throughout our world, we are unavoidably confronted by the bleak contrast it presents – the vast swathes of territory blighted and under siege and the ever-increasing flow of migrants and refugees whose plight this Cathedral community wishes to highlight, as it always has. Their fates, and frankly ours too, lie increasingly in the balance. There must be a better way – and our hearts and minds have it within them to find it. In spite of the troubling nature of these remarks, the intent of our exhibition is that people will seek and find the good and the positive. Indeed, it builds up to, and culminates on, a particularly upbeat note. The 'Peoples' Wall', in the Chapter House where the exhibition concludes, shows us exactly as we are, a fabulous kaleidoscope of diverse creative humanity in full flow, endlessly intermingling and coexisting in a polyglot landscape. If we could just jettison our illusory notions and attachment to our own denial, we could yet make it home free. In consideration of the challenges facing humanity today, there is surely no other choice.

Boat of Remembrance
Nave
Mould-blown glass and steel,
blown at Hergiswil, Switzerland







INTERIOR VISTAS AND CRAFTED SUBVERSIONS

Dr Jeffrey Sarmiento

If I were to describe the work in this exhibition as expertly blown glass amassed in huge, hanging arrangements, one might think I was standing in the foyer of a museum in Seattle or London or a hotel in Shanghai or Venice. Instead I find myself in the Nave of Canterbury Cathedral, a centre of pilgrimage since the 12th century, contemplating the inherent meaning of a vessel – both container and ship. I am staring up at one hundred amphorae suspended from the ceiling, composed into the gracefully curved, abstracted form of a boat.

There can be a big gap between an artist's intention and a viewer's interpretation. While artists have inner motivations for the statements they want to make visually, it isn't always obvious how much they intend to share. Can this change over the course of a career? That is what I will attempt to unpick through exploring the iconography and narratives in 'Under an Equal Sky'. In parallel with (and in some cases notwithstanding) their artistic aims, it is my contention that it is Baldwin and Guggisberg's career-long devotion to craft and process that gives this work its formal and thematic anchors, conceptual underpinnings and potential for multiple interpretations. In addition, the metaphor of the container and the craft of glassmaking will be used as a lens to expose the content of the exhibition's ambitious installations and sculptural objects.

**A cathedral is a place that encourages reflection
on the human condition, both past and present**

I have known the work of Philip Baldwin and Monica Guggisberg for more than 20 years. I first discovered it flicking through the pages of Glass Quarterly magazine. If you had asked me back then about the meaning behind their work, I would likely have considered their primary concern to be form, colour and surface, allied to a concern for the finest craftsmanship. Their visual signature consists of blown objects combined with cutting and carving through layers of colour to achieve texture and pattern. Modular elements are carefully arranged in multiples that delight in symmetry and balance. Over the years, I have subsequently seen this work in decorative arts museums and the major functional art fair, SOFA Chicago. In a departure from more familiar surroundings, this installation in Canterbury Cathedral represents a leap of faith for the artists. It is a calculated risk as to whether what has been envisioned in the studio can succeed in a vast, sacred and public space. There are a number of instances in which contemporary sculpture has been embedded in a tourist attraction and failed miserably, most recently in Pompeii, in which outsized neoclassical figure fragments confused visitors and ruined the views. Philip Baldwin and Monica Guggisberg carefully avoid this fate, however, through the distinctive contrasting of a vibrant modern palette and the precise geometry of their forms with the Cathedral's medieval stonework and considerable quantity of handmade coloured glass in its windows. Their challenging spatial compositions thus break away from the fabric of the church building in a series of ten compelling interior vistas.





The experience of navigating a pilgrim's route through the building makes for a surprise encounter: with their work and, in a sense, with the artists as well. These are not comforting works of craft, vessels you can easily take home and display on your mantelpiece. In fact, the artists are somewhat irreverent in their treatment of the vessel form, juxtaposing the preciousness of craft with the monumental. While visually distant from Minimalist sculpture of the 1960s, these works function in similar ways. They confront you on a human scale and thus compel you to respect their presence. While content can be found in the titles that allude to the subject matter, these sculptures are the embodiment of the artists themselves. Observing the work is an encounter with the artists, who are laying bare their opinions, declaring their vision and even sharing a bit of their life with you.

This biographical and sculptural approach is most clearly evident in 'Peoples' Wall', which stands squarely inside the bright interior of the Cathedral's Chapter House. Eschewing preciousness, a large vitrine is stacked randomly to the top with hundreds of incredibly fragile, handmade objects. Bulging at the seams at three metres tall, the glass façade gives a feeling of precariousness, a disclosure of the artists' process, and in the vast quantity of glass items evidence of their sheer industry as makers. While the title may allude to the congregation, community or the world, this work can refer equally to Philip, Monica and *their* people. The piece bears witness to forty years of collaboration as a team, working with the support of an ever-changing cast of emerging glass artists who have served as apprentices.

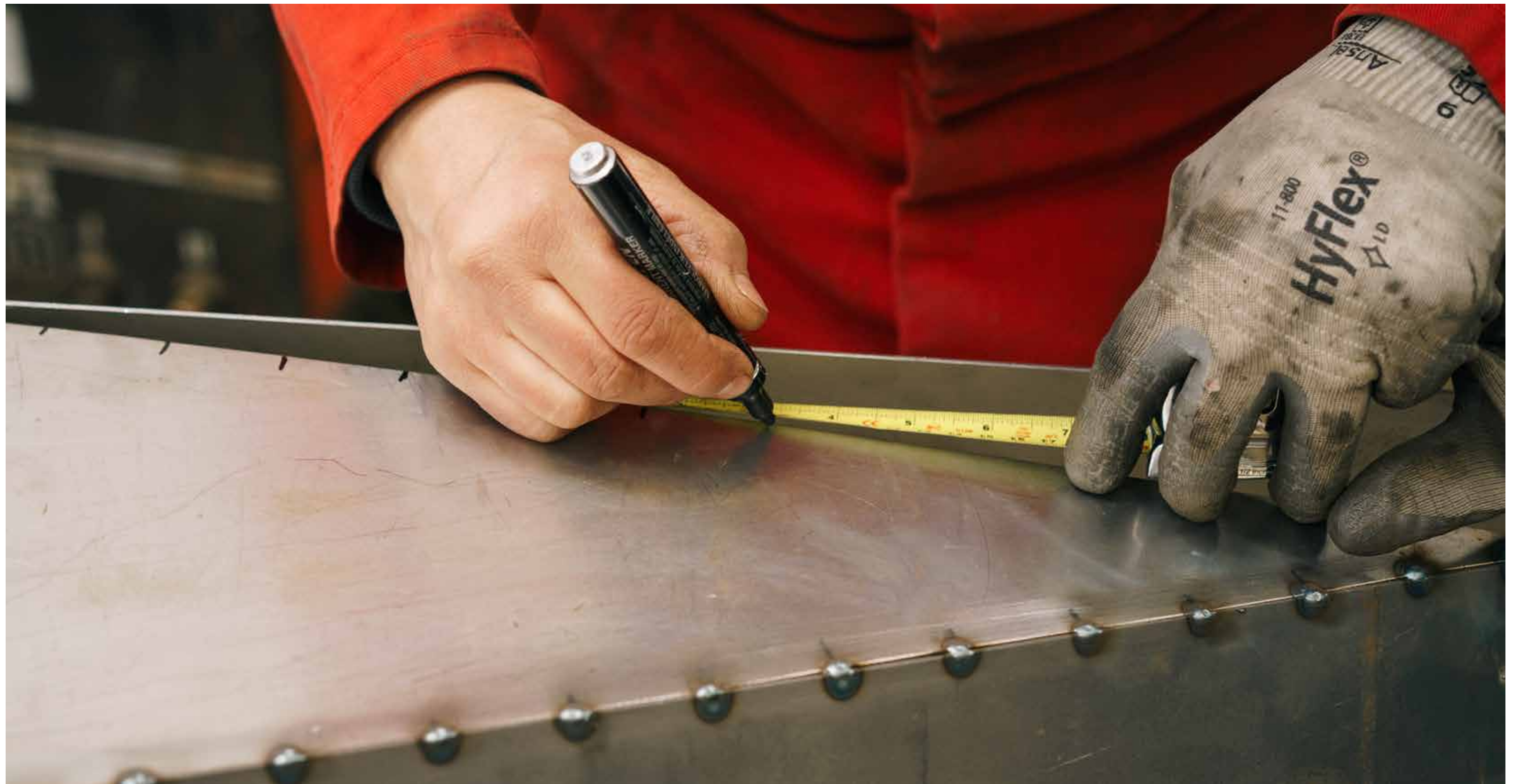
The Canterbury intervention is their second attempt at creating work on this scale and in this type of context. 'The Cathedral Collection', a 2016 installation in St Mary's Cathedral, Edinburgh, was composed of blown glass vessels arranged in boats, as hanging mobiles and in structures with glass mounted like beads on a string. The exhibition appeared as though the artists were treating the church as a laboratory for their work, experimenting with their formal language in a site laden with its own symbolism, textures and colours. The new setting seemed to inspire new 'containers' for their glass, and was pivotal in the direction of their most recent practice.

Baldwin and Guggisberg use the Cathedral as a context for a shift towards a political commentary, creating subtle acts of subversion in which strong messages are conveyed by placing arrangements of beautiful objects in the charged atmosphere of a church

A cathedral is a place that encourages reflection on the human condition, both past and present. Baldwin and Guggisberg rise to the challenge with 'Yesterday, Today, Tomorrow', the one work linking both exhibitions, in which they have filled three vitrines with material: sand and glass shards, colourful blown vessels and styrofoam packing material. The piece is a visualisation of the artists' concerns about human impact on the planet. It is a universal theme, but it can also be interpreted as a deconstruction of the glass artists' process: evidence of craft and materials, piles of (possibly unrealised, incomplete or destroyed) work, and a ubiquitous packing material for transporting glass.

'Under an Equal Sky' is the outcome of a lifetime spent working with a single medium. Baldwin and Guggisberg are able to use and (gently) abuse their glass through sheer volume of production, their work here embodying perfectly their peripatetic existence and global influences. Its craftsmanship may force visitors to stop and marvel at just how they did what they do. But it could also be true that the seamless nature of such work can turn discussion away from technique and towards a consideration of content. By mastering their medium, they are able to venture out into territory that can be difficult for most people working in craft. Baldwin and Guggisberg are thus able to use the Cathedral as a context for a shift towards a political commentary, creating subtle acts of subversion in which strong messages are conveyed by placing arrangements of beautiful objects in the charged atmosphere of a church. They accomplish this through a creative reflection on the vessel, from decorative object to functional container to transport.







One work that appears to combine all the above is 'The Pilgrims' Boat' containing a crowd of ornate, brightly coloured and textured glass forms seated in an abstracted steel barque. At a passing glance, comparison might be drawn with the baroque floral works of Dale Chihuly. But where Chihuly's work veers towards extravagant spectacle, Baldwin and Guggisberg's impulse for display is more nuanced, with carefully edited forms and equally considered colours taking us in the direction of the European tradition of still life painting, in which the balance of the composition and symbolism of the object are key. On closer inspection, there is content lurking in Baldwin and Guggisberg's more tightly controlled tableau. Their use of the Italian incalmo technique connects different, coloured glass bubbles at the waist and neck, making for a single continuous vessel form. Playful shapes with dramatic undulating curves identify diverse individuals within a group, referencing the berobed and behatted clerics of Europe who came to make their obeisance to St Thomas. Looking again, one can see the crowding together of these shapes within the boat form – is it a celebratory party or an overcrowded transport? Or both? Baldwin and Guggisberg appear to be treading a line here that connects Canterbury's pilgrims of past and present with the wider story of human migration.

One of the boldest works in the exhibition, and a departure from the artists' usual practice, is 'Ordnance Boat', a simplified, curved sheet-glass-and-steel construction containing ammunition of various sizes instead of their typical blown glass forms. This allows a direct comparison with their use of blown forms and vessels elsewhere, as it highlights the aesthetic pleasure to be found in the multiplication and repetition of objects. By replacing the gleam of gold leaf and glass, they force us to question these weapons and their effects even as we admire their smooth metal surfaces. Extending the message of this work (and perhaps in an effort to stimulate discussion among viewers), Baldwin and Guggisberg have replaced the contents of display cabinets below 'Ordnance Boat' with a series of compelling statistics relating to the refugee crisis.

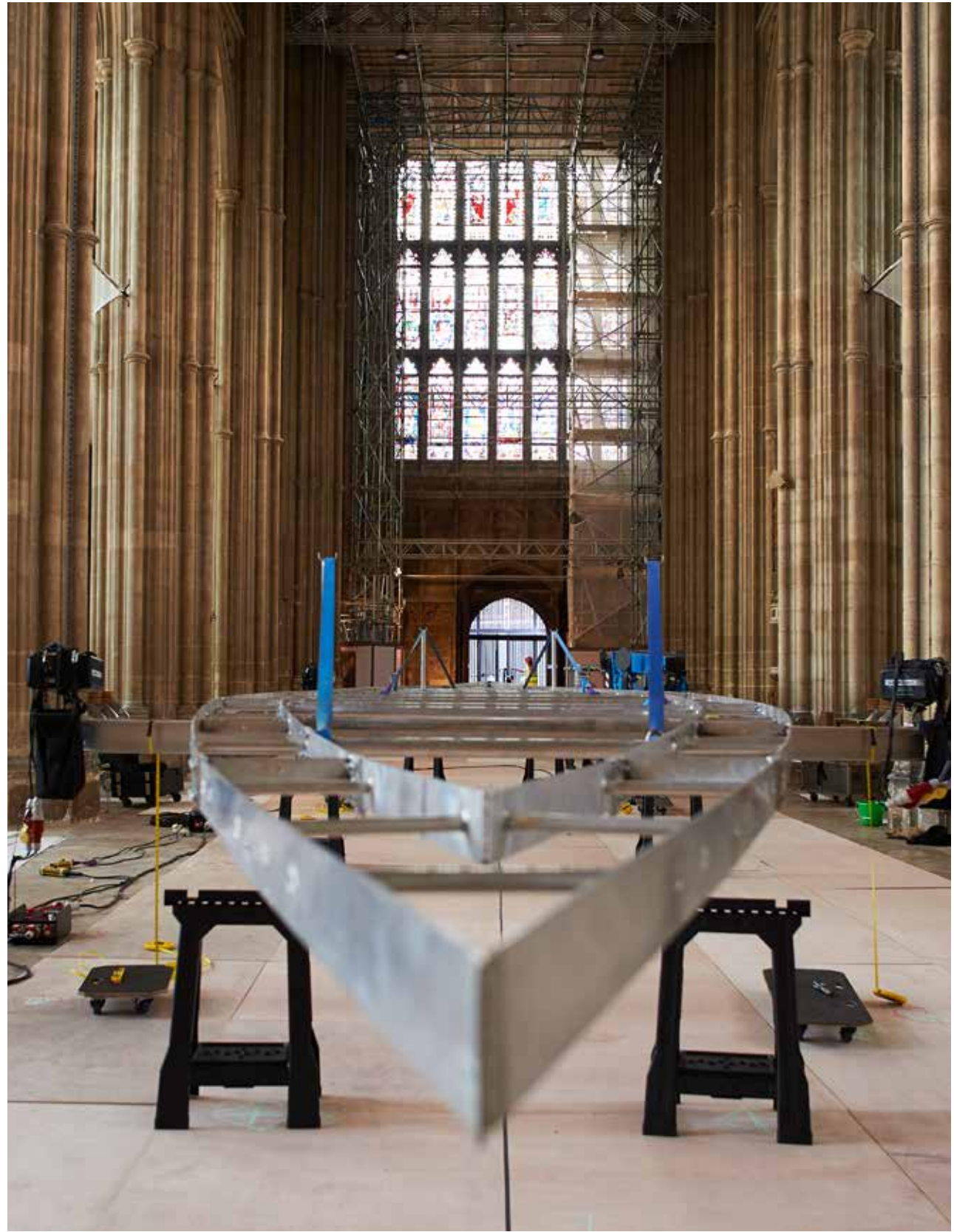


Baldwin and Guggisberg have achieved a sparseness in their practice, a distillation in their approach, while at the same time addressing themes of displacement, pilgrimage, refugees and war

The artists, who have not historically asserted socio-political content in their practice, want to use their platform as key figures in their field to make a timely statement about the state of the world. But I would argue that equally powerful meanings can be found in the actual making. This exhibition, and indeed the career of Philip Baldwin and Monica Guggisberg, draw strength from their nearly exclusive use of the glass vessel form in their work. These works thus epitomise craft theorist Louise Mazanti's concept of the 'super-object', which advocates the interpretation of works of contemporary craft through an embrace of their objecthood, materiality, decorativeness and domesticity. We should not ignore these core values in Baldwin and Guggisberg's work in the service of engaging in a fine art dialogue. Instead, by appreciating the works' craft associations, we can find new interpretations that traditional sculpture does not allow.

It is possible that the decorative qualities of the work – its insistence on beauty – could be perceived as antithetical to the context of modern and contemporary sculpture. But looks can be deceiving, or even subversive. Instead of seeing this as frivolity, I believe the artists utilise their skilled vessel-making as a language, a vocabulary of forms that builds on global traditions and histories, and through these are able to inject a sense of personality, individuality, humour and sobriety. Further, it is the connection of the vessel to mundane material culture and its historical role as functional, ritual and symbolic object that make it possible for this humble object to be transformed into something capable of carrying such a bold and universally understood statement. As makers, Baldwin and Guggisberg are in full command of their material, choice of form and its potential for expression. Their work has always been meaningful, even if that intention has not been as explicit.





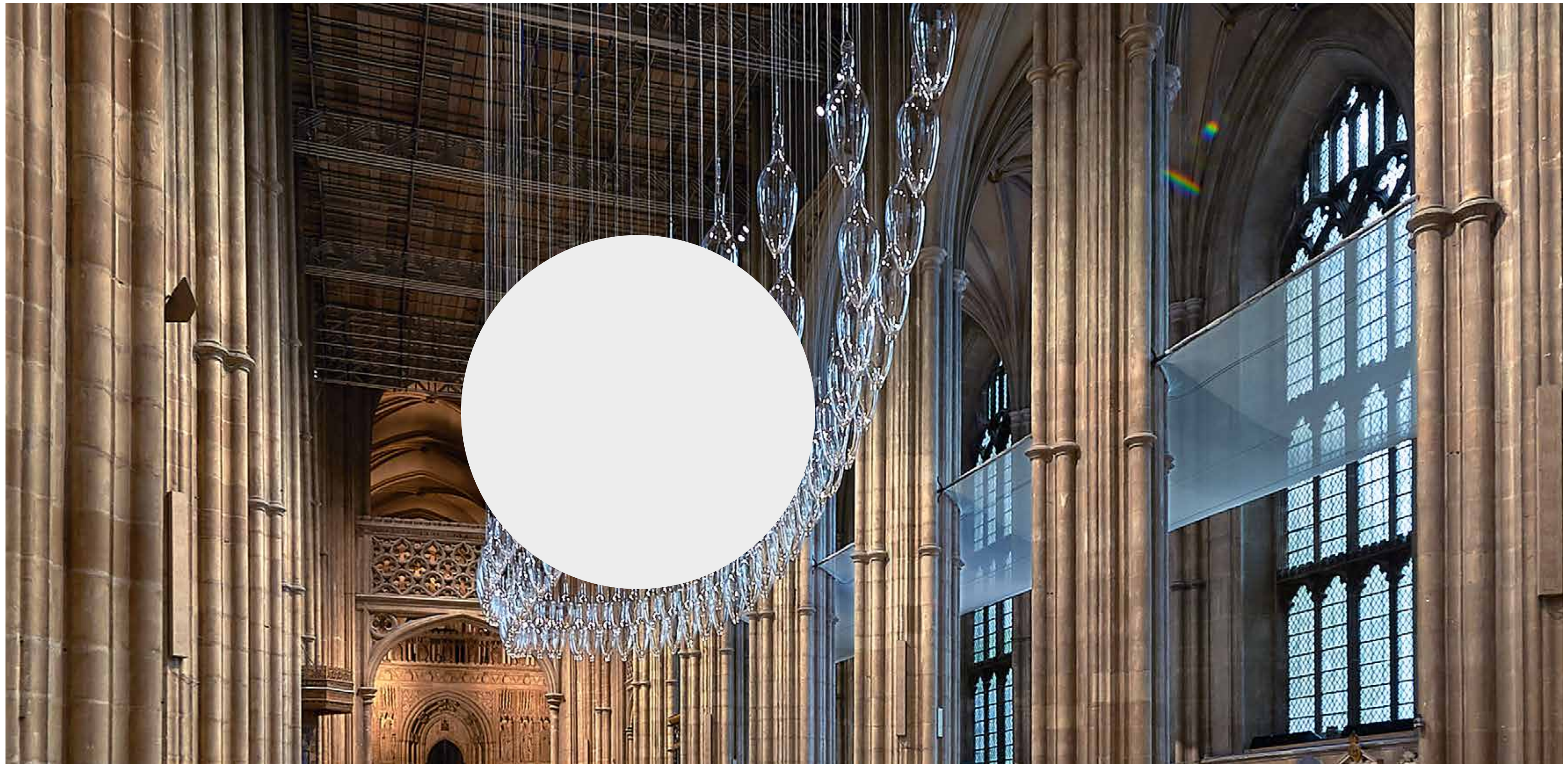


In the context of Canterbury Cathedral the hundreds of vessels in this body of work take on an anthropomorphic quality. Through their placement in particularly resonant locations, transport and pilgrimage are linked. They manage to embody both refugee crises of the past century and burning issues in current world politics. Baldwin and Guggisberg have achieved a sparseness in their practice, a distillation in their approach and created sculptural work that is at one level all about the vessel, at another a story of their own craft history, while addressing themes of displacement, pilgrimage, refugees and war.

This brings me full circle to their magnum opus where I began: 'Boat of Remembrance' was born from the possibility afforded by the scaffolded roof – part of the ongoing restoration of the Cathedral – to support work in the Nave. Their first truly epic installation, this 'Boat' is a gathering of clear vessel forms suspended from a ship-shaped construction attached to the scaffolded ceiling. These amphorae are large and have no supporting foot at their base, a formal nod to their Greek ancestry as hanging (or buried) containers for storing and shipping food and drink. One is also reminded of the model ships that hang from the ceilings of otherwise unadorned white churches in Denmark. The Danish word for nave is *kirkskib* or church-ship, and the 'Boat of Remembrance' is effectively a visual translation of this. At one level the piece serves to commemorate the war centenary, but it also allows for many other interpretations, reflecting like a prism ideas about pilgrims, ships and movement, or indeed people as vessels or containers.

I end my own pilgrimage marvelling at the individual vessels above me, which make up a *sailing* vessel inside the belly of a pilgrimage church and place of sanctuary (a boat within a boat – 'nave' coming from the Latin for ship, *navis*), recognising how these artists have achieved a new level of sculptural intent by holding on to their craft principles.

Dr Jeffrey Sarmiento is an artist and Reader in Glass at the University of Sunderland (National Glass Centre)





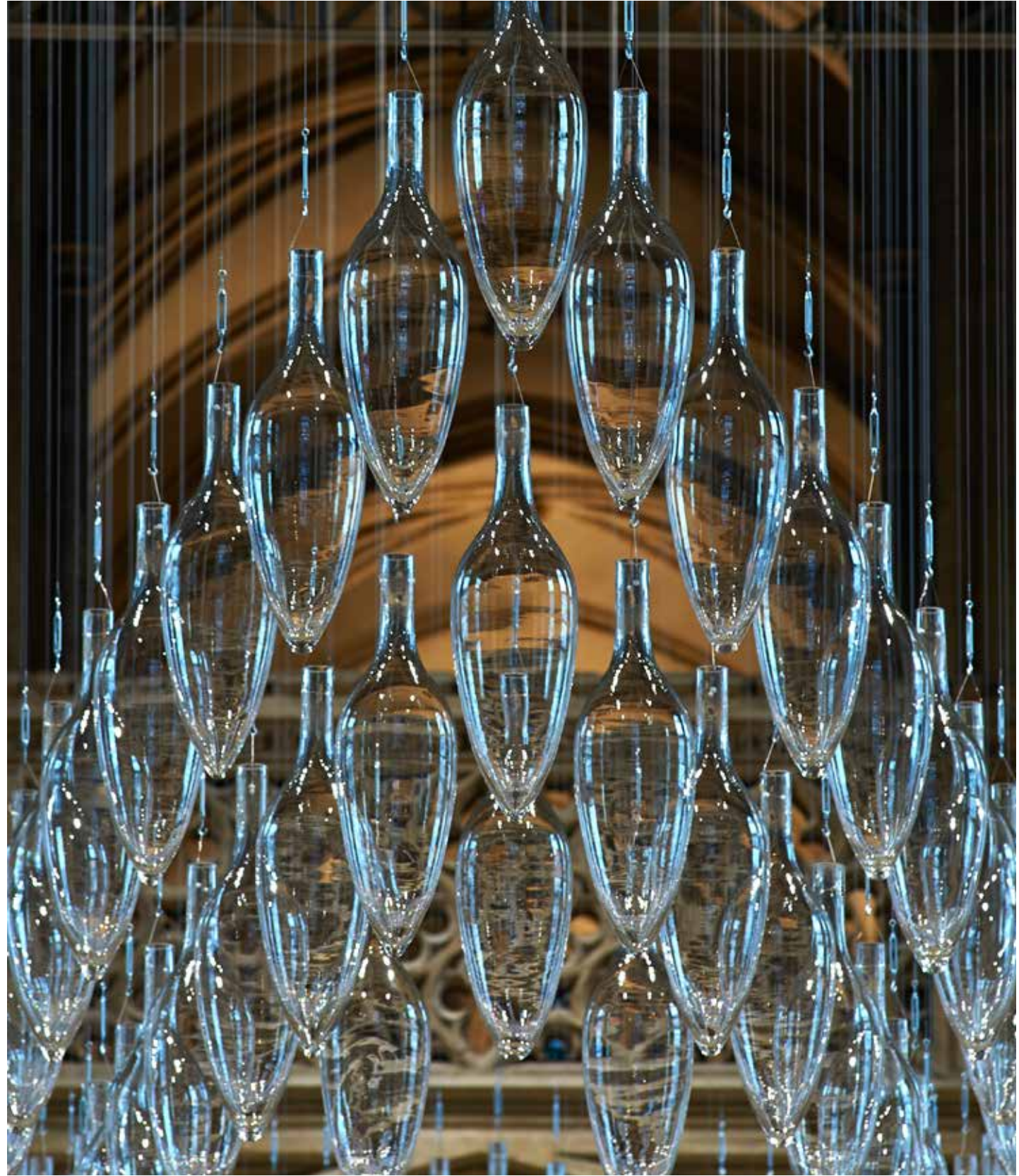
Boat of Remembrance
Nave
Mould-blown glass and steel,
blown at Hergiswil,
Switzerland

IMPRESSIONS OF AN EXHIBITION

Emma Crichton-Miller

In May 2018 a marvellous apparition appeared in the Nave of Canterbury Cathedral: a ghostly boat, its outline indicated by one hundred clear glass amphorae, hung as if floating in mid-air. This was the first part of Philip Baldwin and Monica Guggisberg's ten-piece intervention in the Cathedral, titled 'Under An Equal Sky'. Besides its beauty, with the daylight that pours through the clear windows of the 14th-century Nave reflecting off the vessels, bringing aspects of the boat into clear outline while others seemed to vanish, it was also a most affecting introduction to the entire conversation between that ancient English building of stone and glass and Baldwin and Guggisberg's glass artistry.

The boat effectively launches visitors on a journey through the Cathedral, preparing them for a sequence of encounters in side chapels and along the aisles. But it also represents a new embarkation for Baldwin and Guggisberg. With this collaboration they have taken further than ever before the potential for glass to speak of the issues that most concern them. They have made the material, its processes, histories and associations work for them, so as to explore not just particular histories of people and places but universal questions about humankind – questions that are appropriately raised in this 1400-year-old seat of spiritual power.





Yesterday, Today, Tomorrow
The Crypt
Free-blown and cold-worked glass,
sand, styrofoam and steel

Three cabinets representing past, present and future: the first suggestive of the civilisations that have shaped our present; the second our diverse and vibrant world, the one in which we live. The third cabinet is a question about where we are going: will science, working together with capitalism, eventually spawn a cultural and environmental wasteland? Is this where we're headed – what do *you* think?

PHILIP BALDWIN



The foundations for this more politically conscious direction were laid in 2016 with a triptych the pair made for an exhibition at St Mary's Cathedral, Edinburgh. Titled 'Yesterday, Today, Tomorrow', the piece consisted of three vitrines denoting past, present and future: in the first there was just sand and broken coloured glass – sand being a component of glass, not to mention the substance of countless once pristine beaches, with the broken fragments a reminder of all the beauty and splendour that has passed; the second vitrine was filled with free-blown glass vessels of all kinds and sizes, colour and form, expressing the colourful plural richness of our present; while the third was packed with styrofoam, the monochrome waste of our blinkered consumer society.

At the time Philip Baldwin and Monica Guggisberg wrote (together - they do everything together, as they have for forty years): 'We have not participated before in contemporary art's passion for politics and shock value or the intellectual obsession with "meaning". But as the 21st century matures into full-throttle adolescence we felt a growing need to stand up and be counted, in short to declare ourselves. This is our first foray into very troubled waters.'

They were aware that taking their work from the realm of the joyous and the decorative and requiring it to speak about the dark underside of our lives was a risk. But for them, it felt a necessary move. They have spent the past four decades working with glass, at first making table-top glassware, then collaborating with industry as designers, while also initiating one-off projects with the renowned Venetian glass company Venini, based on Murano, and at the same time creating single works of great technical complexity and aesthetic distinction in their own studio. And for what, in the end, does one acquire expertise in a difficult artistic language if not eventually to express a view of the world, informed by all that you have made, thought, felt and done?

Fundamental to their intervention in the Cathedral, is the notion of community. Neither Baldwin nor Guggisberg is conventionally religious. However, they have responded powerfully to the architectural space and the history it embodies. This building has been built over centuries by generations of stonemasons, stained glass artists, carpenters and sculptors, drawn from all over Europe. It has been lived in by communities of the religious and the lay personnel who sustain its functions. In addition, throughout history, Canterbury, based as it is near the sea ports closest to France, has played host to successive waves of refugees, from Walloons and Huguenots fleeing persecution in France and Belgium in the 16th and 17th centuries to the most recent arrivals from Calais. As self-confessed nomads, having moved at different stages of their lives from Baldwin's North East America and Guggisberg's Switzerland to Sweden, Switzerland, Paris and now mid Wales, the pair have a profound sympathy for, and belief in, the nomadic instincts we each have within us, and in the immigrants and emigrants who cross-fertilise the cultures of the world. Since 2012, and with growing numbers of migrants losing their lives at sea, they have also become acutely aware of the desperation driving thousands into flimsy boats, where once traders set out with cargoes of produce. As Baldwin says, 'you have to embrace the dark side of the story, because it belongs there.' It is solidarity with these nomads that drives the unfolding drama of their installation, marked first by the symbolic hauling from the shore of a fragile boat up into this hallowed space. The Nave, after all, is named from the Latin for boat, *navis*. It holds its people, those who congregate within it, drawing on the idea of the boat as a place of safety amid the storm.

This year is the centenary of the Armistice at the end of the First World War, and so 'Remembrance' is another significant thread running through the work. As two non-British artists, Baldwin and Guggisberg have picked up this theme from their own particular vantage point. Philip was born in 1947, Monica in 1955; they grew up in the shadow of two world wars.

You have to embrace the dark side of the story

PHILIP BALDWIN

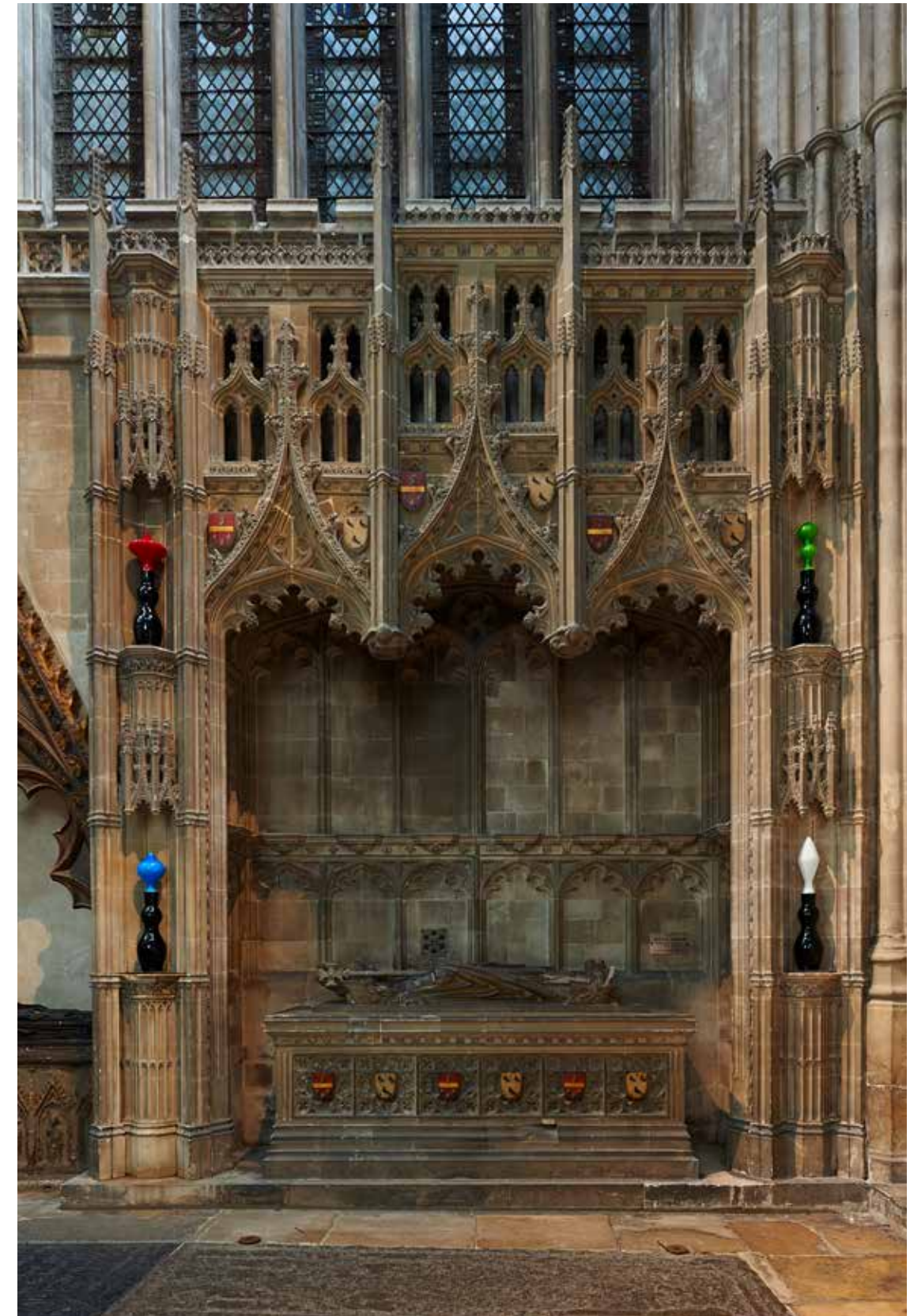
For both, it is the continuing legacy of these wars that is most disturbing: the ongoing conflicts in the Middle East and elsewhere, the civilian casualties and refugees regarded as mere 'collateral damage'. There is no complacency in the remembrance. Each amphora in the boat in the Nave represents one of the hundred years between 1918 and today. An amphora, which carries water and oil but also the ashes of the dead, is thus symbolic of the individual journey of a single life. As the Dean commented as the boat was unveiled to the public: 'Each of those years belongs to one of us. What have we done to fill that emptiness?' For Baldwin and Guggisberg the boat is equally a reminder of how the past haunts the present – its lineaments clearly visible in the right light.

From here, the artists have developed ancillary themes, all of which interconnect and cast light on each other, giving substance and texture to the exhibition. Down in the space dedicated to Thomas Becket that commemorates his martyrdom, in the niches beside a tomb, they have placed four remarkable glass statues, made in collaboration with Venini. All four are made in two parts, with gleaming dark lower halves and intensely coloured upper parts: bright blue, ruby red, a vivid green and pure white.

They are like sinister giant chess pieces, standing in for the four assassins sent, some believe, by Henry II to rid him of his rebellious Archbishop. For Baldwin and Guggisberg they represent the accomplices in all state crimes, merely doing their duty, as we all collude in the oppressions exercised by governments in our name.



The Four Assassins
The Martyrdom
Mould-blown glass,
blown at Venini, Murano, Italy





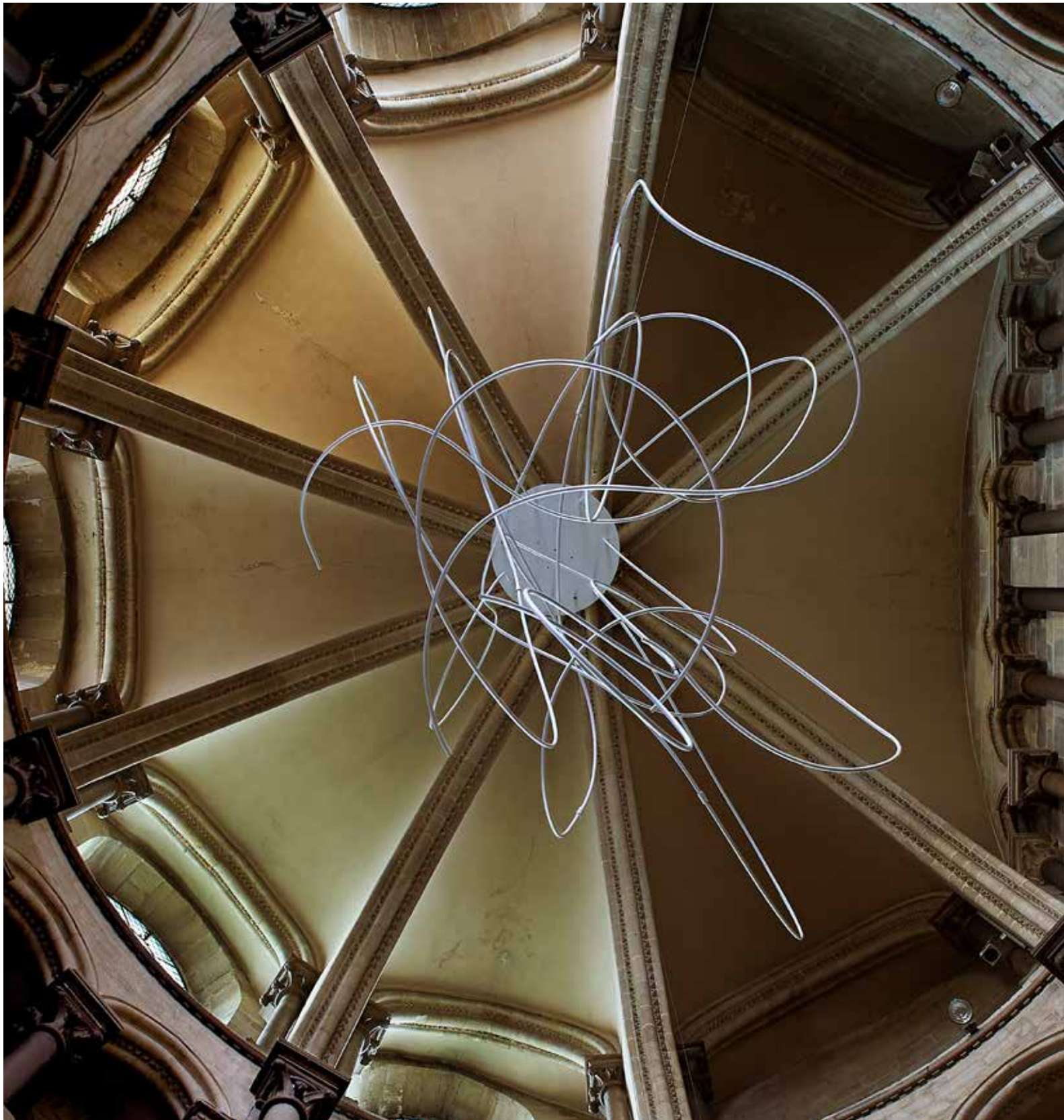
The Four Assassins (details)
The Martyrdom
Mould-blown glass,
blown at Venini, Murano, Italy

The idea of the sentinel keeping watch is about awareness, about our inner voice of conscience. In the case of the four knights who murdered Becket, a misplaced sense of duty overrode their moral sense

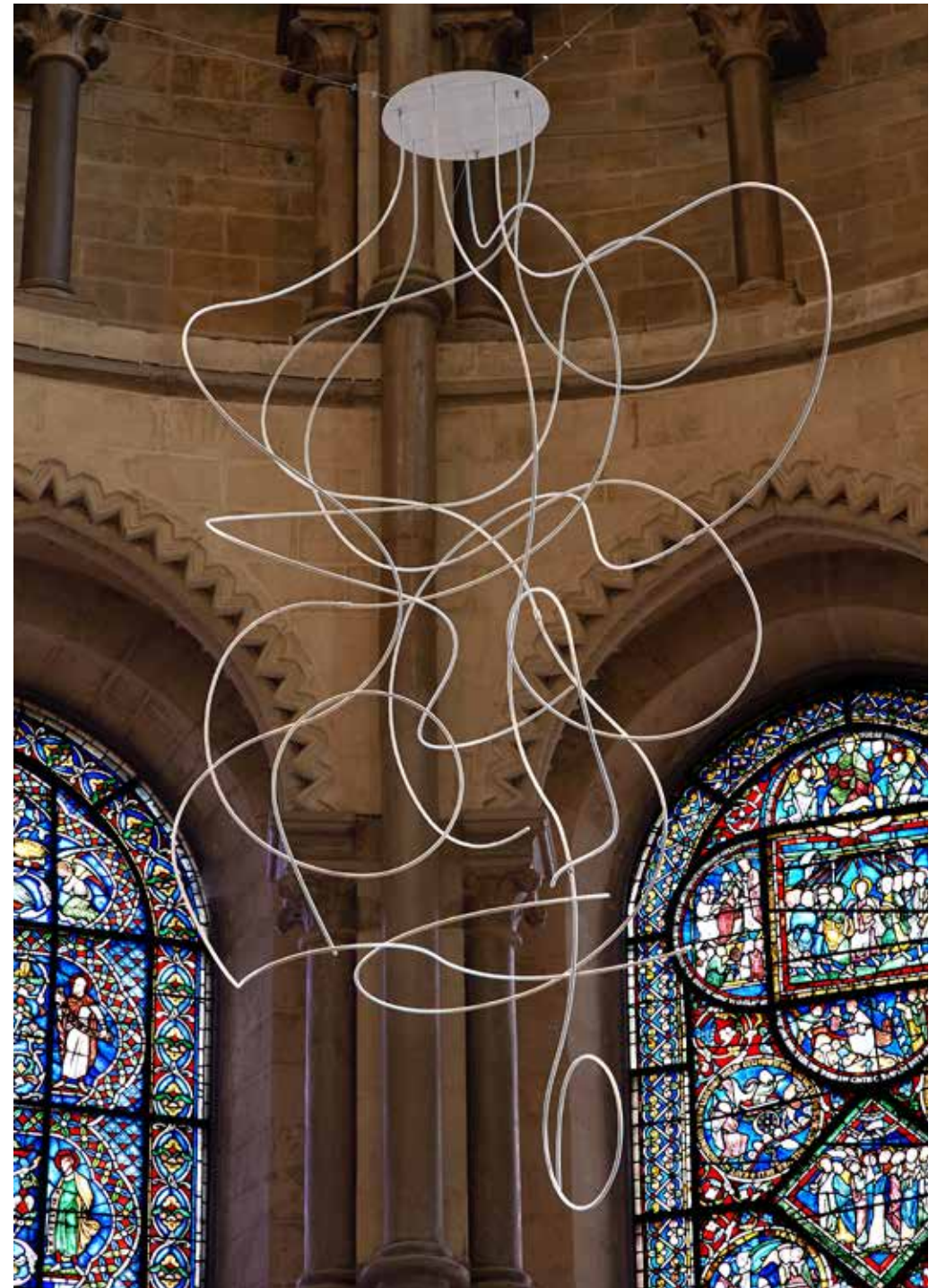
MONICA GUGGISBERG

As historians know, there are no definitive heroes and villains, whether in the dramatic story of Thomas Becket's resistance to Henry II's assertion of royal power, or in the muddle of contemporary conflicts. Becket is remembered again in the ebullience of 'The Pilgrims' Boat' placed on the spot where his shrine stood from fifty years after his death in 1170 until 1538. So powerful was the cult of this martyred Archbishop, canonised by the Pope in 1173, that Canterbury became a leading place of pilgrimage. The Trinity Chapel was largely constructed to house his shrine, and retains deep grooves in the marble where countless pilgrims knelt. In 1538, Henry VIII, in a whirlwind of revenge, had this symbol of Papal power destroyed. Baldwin and Guggisberg choose to remember, however, a more triumphant moment, the first blessing of the new shrine in 1220, the fiftieth anniversary of his martyrdom, when crowned monarchs and religious leaders from throughout Europe made the journey across the Channel to do him honour. There they are, jostling for space, in a boat, in all their richly coloured, variously shaped glory.

Almost immediately behind this work lies The Corona. Like much of this part of the Church, it is flooded with multicoloured light from the 13th-century stained glass windows, paid for largely by pilgrims. Here Baldwin and Guggisberg have placed a work made entirely from elegantly twisting strands of white steel. Like 'The Pilgrims' Boat', this is a homage to another



Unité, Diversité, Egalité
The Corona
Painted steel



Our inspiration here is the fiftieth anniversary of Thomas's martyrdom in 1220 when the cream of Europe's clergy proceeded to Canterbury for the ceremonial removal – in the presence of King Henry III and all the bishops and abbots of England – of the Saint's relics to their new resting place in the Trinity Chapel. That moment represents deep European cultural, spiritual and emotional bonds that bind us to this day

PHILIP BALDWIN

kind of community, Europe, jubilantly celebrating the diversity of peoples who necessarily come together to build a church or create a civilisation. They have often used metal in their glass sculptures. Here, they took the opportunity to let it speak.

Before you get here, however, there is a darker moment, a pair of works in the North Aisle, entitled 'You, Me and the Rest of Us' and 'Ordnance Boat'. The first is a hanging screen of one hundred amphorae, of different sizes representing humanity. The work echoes the one hundred amphorae in the Nave. But where, there, the vessels were all transparent, and all the same size and shape, and hung freely in the space, reflecting the essential freedom and equality of all human beings, here the vessels are strictly ordered in a grid, and identified by just three colours – clear, black and gold – suggesting a hierarchy determined by wealth and the crude divisions that exist in the world between the haves and the have nots: under our equal sky we are ever more unequal.

Nearby, the pair have placed a glass-sided barque filled with used ammunition. Beneath, a series of carefully chosen statistics details the numbers of people lost or driven from their homes as so-called 'collateral damage'. As they point out, 'More than twenty-two million individuals, over

The Pilgrims' Boat
St Thomas Becket's shrine
in Trinity Chapel
Free-blown and cold-worked
glass, steel and sand



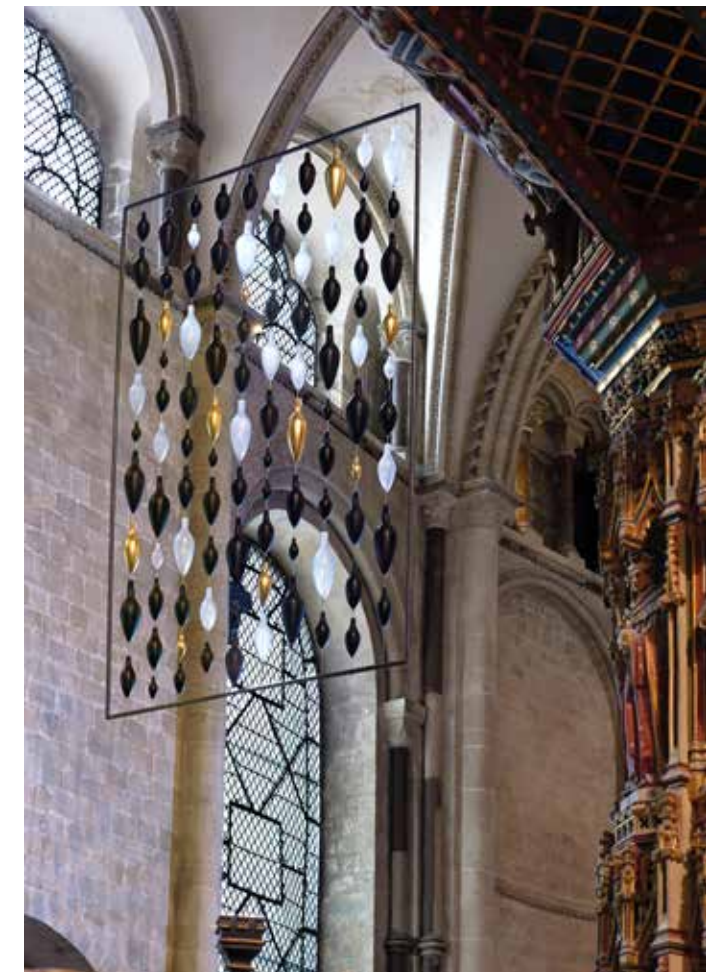




The wealthy are wealthier today than at any time since before the outbreak of the First World War, and that can only happen when the poor get poorer. At the same time many of us are blinkered by our inability to see things as they are: extremist thinking has become worryingly universal

PHILIP BALDWIN

You, Me and the Rest of Us
North Aisle
Free-blown and cold-worked
glass, gold leaf and steel



Governments like to use euphemisms such as ‘collateral damage’ to describe the accidental killing of civilians during military operations and the consequences of violence. This work is our rebuttal to that kind of thinking: there can be no euphemism for state-sponsored slaughter or the impact of conflict on people’s lives

PHILIP BALDWIN

half of them children, were refugees at the end of 2016 as a result of conflict, violence or persecution.’ These are bald truths the artists want us to confront without embellishment or false sentiment.

These pieces are matched on the South Aisle by two modest interventions in the name of hope. Glass blowing is an intrinsically collaborative art form, and the artists have always worked in collaboration with others. In the austere St Anselm Chapel, rather than add a work in glass, they commissioned a simple boat to be hewn by the Cathedral’s expert stonemasons, in the same Caen stone of which the Cathedral is built. This is a highly personal gesture of humility. The boat has become a key symbol for Baldwin and Guggisberg. Both come from families of sailors and they have found the motif, reduced to its simplest, most abstract form, increasingly resonant. Here, in a chapel dedicated to the great immigrant Archbishop Anselm, alongside a beautiful altar commissioned from sculptor Stephen Cox by the people of the Italian autonomous region of Valle d’Aosta, birthplace of Anselm, made from Aosta marble, they have offered a small but potent gesture of solidarity, while contributing permanently to the fabric of the Cathedral. Inside the boat is cut a double helix, a symbol of our common humanity.

Nearby, in the South Aisle itself, hangs ‘The Architect’s Mobile’, strung with simple glass forms in primary colours – the five basic buildings blocks of every man-made structure in the world – the DNA, if you will, of our shared cultural inheritance.

Ordnance Boat
North Aisle
Kiln-formed glass, steel, used ammunition
and related statistics on paper
(shown on pages 66–67)





EVERY MINUTE OF 2016 20 PEOPLE WERE FORCED TO FLEE THEIR HOMES¹

85% the percentage of refugees in Europe fleeing explosive violence²

65.6 million the number of forcibly displaced people in 2016 as a result of conflict, violence, persecution or human rights violations – up from 33.9 million in 1997³

520,900 the number of new refugees from South Sudan fleeing armed conflict and granted protection in neighbouring countries in the first half of 2017⁴

22.5 million the total number of people seeking safety across international borders at the end of 2016⁵

1 in 113 people across the globe has been forcibly displaced⁶

OF THE WORLD'S REFUGEES MORE THAN HALF ARE CHILDREN⁷

81.6 million the number of people displaced in nine incidents post-World War II, from 1940 to 1960, including 13 million Germans from the Soviet Union, Czechoslovakia and Poland; and 14 million Indians and Pakistanis in 1947 following the partition of India and Pakistan⁸

95% the proportion of the dead and injured from explosive violence in populated areas who were civilians⁹

65% the percentage of the Syrian population displaced internally or living outside the country as refugees¹⁰

1.45 million + the number of guns given by the US government to armed forces in Iraq and Afghanistan between 2001 and 2015, many of which The Pentagon acknowledges it has lost track of¹¹

1, 3, 5 Global Trends Report – Forced Displacement in 2016, UN Refugee Agency [UNHCR] (June 2017)
2 The Refugee Explosion, Action on Armed Violence [AOAV] (April 2017)
4, 10 Mid-Year Trends 2017, UNHCR (June 2017)
6, 7 Figures at a Glance, UNHCR (ongoing)
8 Visual guide to 75 years of major refugee crises around the world, The Washington Post (Dec 2015)
9 Explosive Violence in April 2018, AOAV (May 2018)
11 Overton, I., The Las Vegas Massacre reveals a troublesome, global truth about guns, AOAV (Oct 2017)

Germany the only developed country to appear among the top ten countries of asylum worldwide, hosting 864,700. The US hosted 279,400 and the UK 121,300¹

3.2 million the number of refugees hosted by Turkey, of which 98.5% are from Syria²

The number of refugees hosted by countries for every 1,000 of their inhabitants:³

- Lebanon 165
- Jordan 71
- Turkey 40
- Uganda 30
- Chad 27
- Sweden 24
- South Sudan 22
- Djibouti 19
- Malta 19
- Mauritania 18

30,000 the number of people detained in the UK across 10 immigration removal centres and prisons. In 1973 the number was 95; by 1988 it was 2166 and in 2017 it was just under 30k⁴

FOUR OF THE WORLD'S LEAST DEVELOPED COUNTRIES ARE AMONG THE TOP 10 REFUGEE-HOSTING NATIONS⁵

9 years the longest period of 'indefinite detention' on record. Indefinite detention is just that. The person does not know when the period of detention will end⁶

United Kingdom the only country in Europe that detains

people indefinitely. The person is detained without charge. 50% of those detained are not in fact removed but released back into the community⁷

Number of refugees hosted by countries per US\$1 million in GDP:⁸

- South Sudan 94
- Uganda 48
- Chad 41
- Niger 21
- Lebanon 19
- Rwanda 18
- Burundi 18
- Jordan 17
- Mauritania 16
- DR of the Congo 13

Article 9 of the Universal Declaration of Human Rights declares: 'No one shall be subjected to arbitrary arrest, detention or exile.'

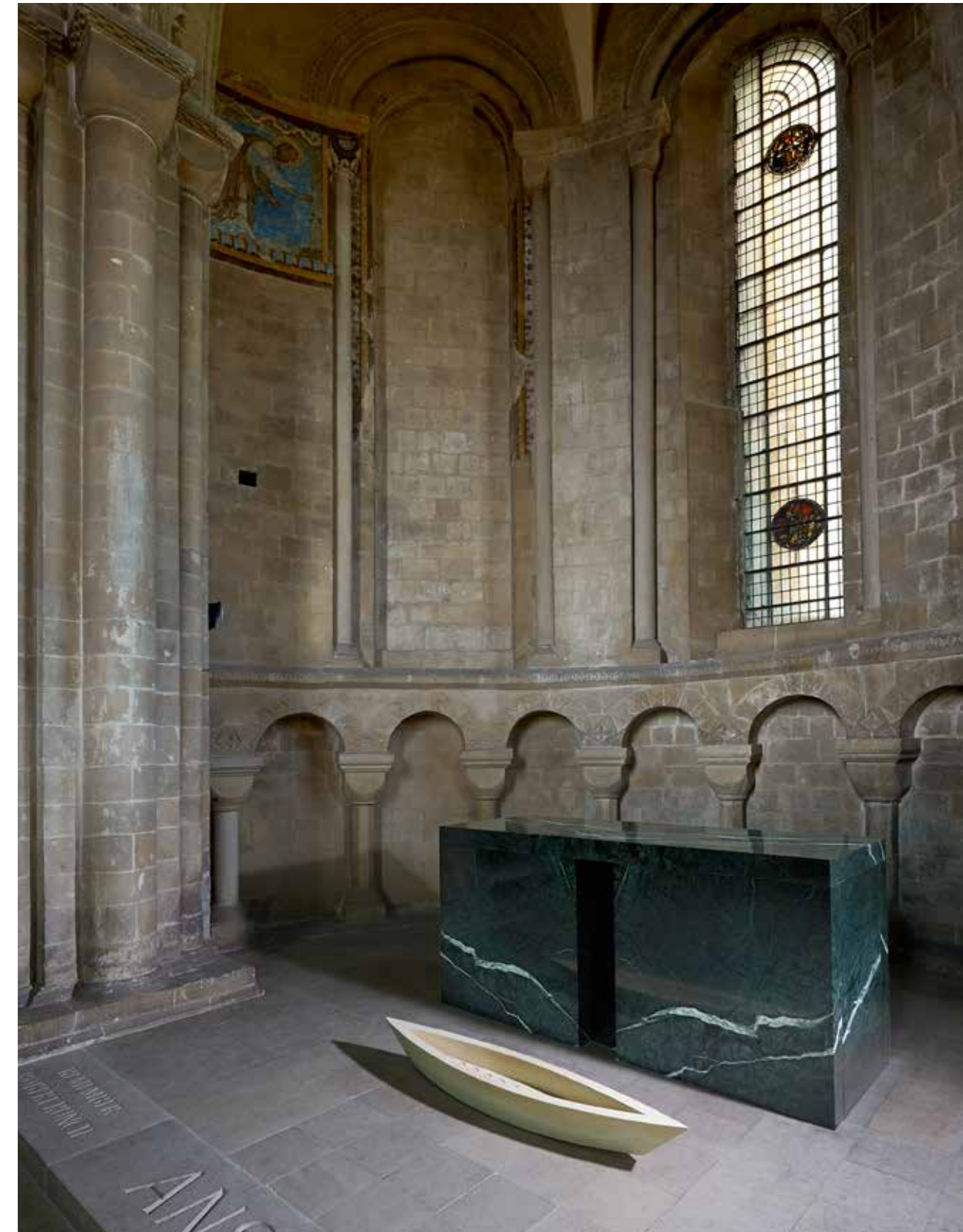
1, 2, 3, 5, 8 Mid-Year Trends, June 2017, UN Refugee Agency [UNHCR] (March 2018)
4, 6, 7 Herd, D., Women's Suffrage and Indefinite Detention: Some Points of Intersection (unpublished article, 2018)

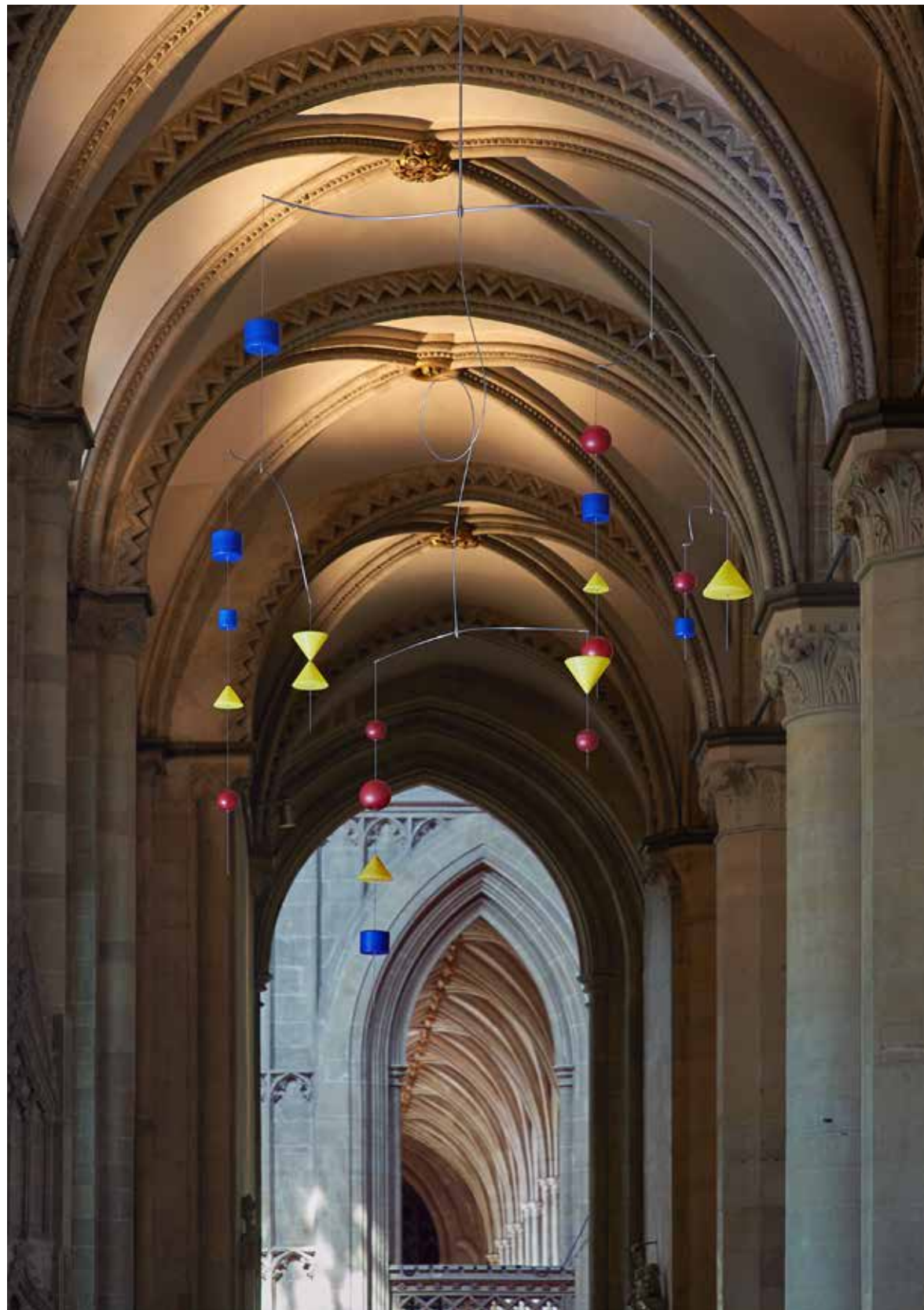
Featured statistics prepared by artists Monica Guggisberg and Philip Baldwin as part of their work 'Ordnance Boat'

Canterbury Cathedral is often referred to as 'England in stone' because its history is so linked to the nation's. Collaborating with the stonemasons, whose skills have been practised here for a thousand years, and using stone from which the building itself was made, were ways of binding the Cathedral community past and present, as well as ourselves, into a single work

MONICA GUGGISBERG

The Stone Boat
St Anselm's Chapel
Caen stone, made by the Stonemasons'
workshop, Canterbury Cathedral





This mobile brings together in physical form culture, the structure of the Cathedral building, its history and community together with our own journey as artists

MONICA GUGGISBERG

This Cathedral is no more English than it is French. It accommodates after all a water stoop inspired by African bowls. As with the Nave boat, we remember here all the dead and celebrate all the living.

The Crypt is the ancient heart of the Cathedral, begun in the 11th century and the site of Thomas Becket's tomb from his death until 1220. It is here that Baldwin and Guggisberg have chosen to site 'Yesterday, Today, Tomorrow'. In this new location it offers a stark, if more abstract, counterpoint to Antony Gormley's 'Transport', a meditation on human suffering. After journeying through Baldwin and Guggisberg's stationed installations in the Cathedral above, with their alternately sober and optimistic visions of our nature and destiny, the piece takes on a new urgency.

But Baldwin and Guggisberg do not leave us there. Out in the empty, highly decorated Chapter House, they have created the 'Peoples' Wall'. Taking its cue from the central vitrine, 'Today', from 'Yesterday, Today, Tomorrow', this wall of glass is entirely filled with the fruits of their labour: hundreds of free-blown and cold-worked glass vessels, of many different sizes, shapes and styles. The wall is offered as an emblem, a dream, of what should be an achievable reality but seems ever faster slipping from our grasp: inclusive, pluralistic, riotously colourful and vibrantly creative communities, here and everywhere. Can we somehow turn the 'Boat of Remembrance' this way and fill those empty vessels with life and colour?

The Architect's Mobile
South Aisle
Free-blown and cold-worked
glass and steel

Emma Crichton-Miller is a writer and art critic





This work represents the coming together of displaced people from far-flung places with existing populations to create vibrant multi-cultural communities – the kind that many of our most creative cities thrive on. Wall-building is often about keeping people out. This wall is transparent, it's about inclusion – this is our paeon to a better future

PHILIP BALDWIN AND MONICA GUGGISBERG

Peoples' Wall
Chapter House
Free-blown and cold-
worked glass and steel







ARTISTS' BIOGRAPHY

Philip Baldwin (b. 1947) began his career in glassmaking after spending ten years creating and running a wilderness outdoor education programme in Boston. Knowing nothing about art, design or craft, he decided to go to Sweden, to Orrefors, to discover these things.

Monica Guggisberg (b. 1955) considered being a photographer or a silversmith, but settled instead on a traditional apprenticeship in flame-worked glass in Switzerland. After a four-year programme she set up her own studio in Bern, together with her friend Marianne Kohler. She soon realised that what she really wanted was to blow glass, so off she went to Orrefors.

Philip and Monica then spent two years in Sweden working for the partnership of Wilke Adolfsson and Ann Wolff (then Warff). There they learned the fundamentals of craft, art and design, and a whole new world opened to them.

They set up their first studio in 1982 in a tiny hamlet in the French-speaking part of Switzerland overlooking the Jura mountains, where they remained for almost twenty years, before moving to Paris to establish a hot and cold shop in an old and magnificent railway viaduct in the 12th arrondissement just down from Bastille. After fifteen years in Paris they decided they were ready for another adventure, and in 2015 bought an old farm in rural Wales where they built a new studio, their most beautiful yet.

Monica and Philip started their careers making tabletop glassware in freeblown production, gradually moving into the design world in the 1980s, and working with such iconic firms as Rosenthal in Germany, Steuben in the United States and, later, Venini in Venice. A love of collaboration and respect for these venerable institutions, to say nothing of the stimulation of a steep learning curve, nurtured these relationships. However, such collaborations were only a small part of their overall work, which remained steadfastly in their own hot shop where they rapidly evolved their own aesthetic.

In the mid-1990s they entered into a brief collaborative relationship with Lino Tagliapietra, which helped them advance their skills as well as expose them to Venetian coldworking techniques. Their work developed quickly from that point on as they started to focus exclusively on one of a kind sculptural works.

Philip and Monica have exhibited in many museums and galleries around the world, and have received numerous awards, including the prestigious Grand Prix des arts appliqués in Lausanne, Switzerland.

Selected Solo Museum Exhibitions / Installations

- 2016 St Mary's Cathedral, Edinburgh (cat.)
- 2012 'Au delà du verre', Museum für angewandte Kunst, Frankfurt (cat.)
- 2011 'Au delà du verre', Musée Ariana, Geneva (cat.)
- 2004 'Cirque de Spheres', Mudac Museum, Lausanne (cat.)
- 2002 'Battuto 2002', Ebeltoft Glasmuseum, Denmark (cat.)
- 2001 Eretz Israel Museum, Tel Aviv, Israel (cat.)

Selected Design Collaborations

- Nestlé, Vevey
- Nouvel Studio, Mexico City
- Rosenthal Glas & Porzellan AG, Selb
- Steuben Glass, Corning/NY, USA
- Venini, Venice

Selected Books

- 'Au delà du Verre/Beyond Glass', 5 Continents, 2011
- 'L'Arche de Verre', Céramique et Verre, 2011
- 'Circus of Spheres', Mudac, 5 Continents, 2004
- 'Battuto 2002', Ebeltoft Glass Museum, 2002
- 'Hot Glass Cold Glass', Eretz Israel Museum, Tel Aviv, 2001
- 'In Search of Clear Lines', Benteli Verlag, Bern, 1998

Public Collections

- Alexander Tutsek Stiftung, Munich
- American Craft Museum, New York
- Carnegie Museum of Art, PA
- Castello Sforzesco, Milan
- Chrysler Museum, Norfolk, VA
- Corning Museum of Glass
- Denver Art Museum
- Die Neue Sammlung, Munich
- Eretz Israel Museum, Tel Aviv
- Ernsting Stiftung Alter Hof, Coesfeld-Lette
- Fond Cantonal de Beaux Arts, Lausanne
- Gewerbemuseum Winterthur
- Glasmuseum Ebeltoft, Denmark
- Glasmuseum Hentrich, Kunstpalast Düsseldorf
- Hokkaido Museum of Modern Art, Sapporo
- Houston Museum of Fine Arts
- Indianapolis Museum of Art
- Kunstgewerbemuseum, Berlin
- Kunstsammlungen der Veste Coburg
- Mobile Museum of Art, Alabama
- Mudac, Lausanne
- Musée Ariana, Geneva
- Musée des arts décoratifs, Paris
- Museo del Vetro, Murano
- Museum für Gestaltung, Zurich
- Museum für Kunst und Gewerbe, Hamburg
- Museum of Fine Arts Boston
- MusVerre, Sars-Poteries
- Palm Springs Art Museum
- Swiss National Collection of Applied Art
- The Toledo Museum of Art
- VitroCentre, Romont
- Wustum Museum of Fine Arts, Racine, WI

COLLABORATIVE ACCOLADES



Most artists are of necessity collaborators – and none more so than artists who work with glass. Their materials demand it, and rare is the glass artist who resists such help. This exhibition is thus a celebration of collaborative effort from many quarters: the glass workers at the wonderful Hergiswil factory in Switzerland who blew the one hundred amphorae in the Nave; Dan Powell and Nigel Duggan from J. A. Francis & Sons in Wales, who built the complex frame from which the amphorae are suspended (an exceptionally challenging feat); Andrew Hewitt from Artful Logistics, whose creativity and tireless commitment to the project, as well as his sound judgment and advice, gave us the solutions to many problems; Emlyn Harris and the stonemasons at Canterbury Cathedral who contributed the beautifully carved Stone Boat; and film-makers Liam Bream and Paul Bryan who have been documenting this project with

good humour since its inception. Very special thanks must also go to Christoph Lehmann, our faithful photographer from Switzerland with whom we have worked for more than twenty years. His ability to deliver results the day before yesterday is testament to his nerves of steel.

The Dean, Robert Willis, brought a great openness of heart and vision to the project, and we want to thank him for his unswerving support; also Martin Atherton and Jan Leandro for ensuring that the Dean's blessings were fulfilled. We would like to mention Kat Skeates for her help and professionalism, as well as the army of volunteer guides who are the everyday interpreters of our work.

Among our many other supporters within the Cathedral community, none deserves more

credit than the selfless Mark Sharratt, without whose kind, patient and expert intervention we seriously doubt if the show would have made it to the private view. We thank him from the bottom of our hearts.

During Christmas week 2017 we lay awake many a night wondering how we were going to scale such a forbidding mountain. We knew we needed help. And as luck would have it, it lay just around the corner in the form of our dear friend Emma Lilley, whose professional experience, incisive judgment, humour and dedication to the cause saw us through.

Lastly, but most importantly, we have been supported by two young men, Armel Desrues and Victor Stokowski, who have worked with us day-in, day-out. Not only are they self-trained and highly skilled in the art of glass cutting

but they are growing into ever more talented glassblowers who cut all the pieces in the show, most notably those in the beautiful 'Pilgrims' Boat'. Their collaboration, to say nothing of their seductive youthful exuberance, has gone a long way to make this show what it is.

There are many others who deserve credit and acknowledgement, and to all we wish to convey a deeply felt thank you for all they have done, and for their enthusiasm and support for this unusual project.

LIST OF WORKS



1.

1. Boat of Remembrance
Nave
Mould-blown glass and steel,
blown at Hergiswil, Switzerland
175 × 2000 × 350 cm



2.

2. The Four Assassins
Mould-blown glass,
blown at Venini, Murano, Italy
80 × 23 cm



3.

3. You, Me and the Rest of Us
North Aisle
Free-blown and cold-worked glass,
gold leaf and steel
300 × 180 × 11 cm



4.

4. Ordnance Boat
North Aisle
Kiln-formed glass, steel,
used ammunition and
related statistics on paper
180 × 27 × 15 cm



5.

5. Unité, Diversité, Égalité
The Corona
Painted steel
350 × 210 × 180 cm



6.

6. The Pilgrims' Boat
St Thomas Becket's Shrine in Trinity Chapel
Free-blown and cold-worked glass
100 × 300 × 80 cm



7.

7. The Stone Boat
St Anselm's Chapel
Caen stone, made by the Stonemasons' workshop,
Canterbury Cathedral
15 × 148 × 25 cm



8.

8. The Architect's Mobile
South Aisle
Free-blown and cold-worked
glass and steel
350 × 240 × 200 cm



9.

9. Yesterday, Today, Tomorrow
Free-blown and cold-worked glass,
sand, styrofoam and steel
170 × 90 × 35 cm



10.

10. Peoples' Wall
Chapter House
Free-blown and cold-worked
glass and steel
240 × 180 × 25 cm

OUR SUPPORTERS

Thank you to all those individuals and companies who have supported this project in their own special way, whether monetarily or through advice and workmanship, and thus made this exhibition possible. We are deeply grateful for their contributions, friendship and belief in us and owe them a heartfelt thank you.

Lastly, we would like to thank The Friends of Canterbury Cathedral who understood the importance of preserving this exhibition for posterity in catalogue form and supported this book most generously.

- Artful Logistics

Arundel Militaria

Paul Bryan and Liam Bream

of 46 Films

Sam Woodward from

Best & Lloyd

DANY & Fils

J. A. Francis & Sons, Wales

The Friends of

Canterbury Cathedral

Hergiswil, Switzerland

Venini
- Sandra Ainsley Gallery,

Toronto, Canada

Anonymous

Erich Bärtschi

Ian and Margo Baldwin

Michael and Margie Baldwin

Bernard and Caroline de

Watteville

Fernando Eseverri

Lees Court Estate

Ursula and Philippe Leippert

Alfred R. Shands

Chrissie and Carey Taylor



AFTERWORD

As in any adventure in life, there are surprising footnotes, often for the better. In the case of this project, we embarked on it thinking that the Nave of the Cathedral would be off limits for all the obvious reasons, namely its sheer size and the absence of any practical way of placing something.

It wasn't until our second or third meeting that someone observed that by the time of our show there would be in place a massive great scaffolding all around the church, including a safety deck high up in the Nave from which the rebuilding of the roof would take place. These developments were the result of an ambitious refurbishment project, known as The Canterbury Journey, which included many elements, notably a new roof and organ; a £25 million effort supported by the Heritage Lottery Fund and The Friends of Canterbury Cathedral, among others. This development opened up the possibility of the Nave as a location. Thus was born the 'Boat of Remembrance' with its one hundred suspended amphorae.

Once the scaffolding was in place we could embrace the architectural reality of the way the Cathedral would look for the months and years ahead. An argument was made that we should wait until the scaffolding was removed. We countered that we might be dead by then! Far better, we felt, to embrace the scaffolding and works in play as part of the ongoing life of the Cathedral. Its architecture remains in constant flux, even as the Cathedral itself stands as testament to history and time. Our exhibition forms part of this never-ending flow, here today and gone tomorrow.

THE FRIENDS OF CANTERBURY CATHEDRAL

The Friends of Canterbury Cathedral was founded in 1927 and is the oldest organisation of its kind. We are admirers of the building, its history and community. We are part of the Cathedral and have been working together since 1927 to cherish it forever. In the past 91 years we have given the equivalent of almost £14.5 million towards many individual and vital projects – of which this catalogue is one.

Membership of The Friends includes many benefits. To find out more about becoming a Friend go to canterbury-cathedral.org/friends

The Friends of Canterbury Cathedral
3 The Precincts, Canterbury, Kent CT1 2EE
Tel: 01227 865292
Fax: 01227 456171
friends@canterbury-cathedral.org
Registered Charity Number: 256575



